

mediations, tenors

Mediations, tenors is an exploration of the basic principle, in numerous sacred musics of antiquity, that recitations (of psalms, of q'uranic verses, or sutras) have a mid-point, a "mediatio," that in some way separates the early text from the late. Unlike those traditions, *Mediations/tenors* puts the "mediatio" in a position of identity, rather than a position of climax or transition *between* identities. A series of unstable mediations and "tenors" or steady states alternate rapidly, hopefully to the end effect of emphasizing independent relationships between the mediations themselves. The intervening "tenors" serve as conductors between them.

In place of a legend, I have offered performance directions throughout the score.

Ben Carson, 2008

Based on an earlier work for Steven Schick, premiered as "tenors/mediations" in November 1999, at U.C. San Diego, by Steven Schick and Aiyun Huang.

Mediations, tenors has not been performed; this version exhibits a wider range of rhythms on the gamut from irregularity to regularity.

tenor: like a song
♩ = 70

vibraphone grace-notes: col legno, senza pedale (give them plenty of time)

wood

vibraphone

three soft mallets (pair in l.h.)

(col legno)

vibraphone pedal: At players' discretion, pedaling or wrist-damping should be used to produce the specified note-values. In polyphonic textures, when one voice rests and another resonates, mark the rests with a wrist or a free hand.

metal

marimba

three hard mallets (pair in l. h.)

grace notes are slow

(square noteheads: col legno)

(small notes indicate lesser significance and a feeling of recklessness)

22 (three soft mallets)

[*mf*]

(three hard mallets)

mf *mf* *mp* *p*

(8) -

27

[*mediation*]

r. h.

I. h. flip outside mallet to handle

[*mediation*]

mp (hard) *f*

(both hands) *mf*

I. h. take two soft mallets

p (soft)

31 *(r. h. 1 soft; l. h. 2 soft, outer w/ handle)* *Non rubato, but waltz-like* *wood: follow marimba and metal cues for rhythm.* ♩ = 82

r. h. take one hard mallet *mp* *(hard)* *6* *mp* *6* *mp* *3* *p* *6* *mp* *3* *[damp with wrist]* *pedal (and damp) as needed* *p* *3* *(mute with wrist or r. h.)* *f* *6* *(soft)* *6* *(soft)* *3* *(soft)*

(l. h. 2 soft, r. h. 1 hard) *Non-rubato, but waltz-like* ♩ = 82

[f] *mf* *6* *mf* *6* *r. h. take two soft mallets* *(l.h. >)* *(l.h. >)* *pp* *3* *(soft)* *3* *r. h. (soft)* *p* *(r. h.)* *p* *mf* *3* *(soft)*

p *mf* *(mute with wrist)* *pp* *mf* *p* *dotted lines and free note heads: indicate simplified proportions of rhythm*

(r. h. 1 hard; l. h. 2 soft, outer w/ handle)

mf *(r. h.)* *l.h.* *r. h. take 1 soft -- w/ hard* *dryly* *f* *hard* *soft* *ff* *hard* *p* *(hard)* *(l. h.)* *f*

(four soft mallets) *pp* *mf* *p* *(soft)* *mfmp* *pp* *f*

(mute with wrist) *l. h. (hard)* *r. h.* *f*

mp *l.h. only* *r.h.* *p* *f* *I. h. take 2 hard* *f* *(r. h. only)* *f*

(r. h. 1 hard 1 soft; l. h. 2 soft, outside w/ handle)
when notes separated by large intervals
share a single stem, it is not intended
that they be played with only one hand.

[*tenor:* like holding a magnifying glass to a common thing

40

(r. h. sempre soft)

mf *pp* *f* *mf* *pp* *f*

(r. h. 2 soft; l. h. 2 hard)

[*tenor:* like holding a magnifying glass to a common thing

mp *let ring* *hard (l.h.)* *soft (r.h.)* *at pitch* (r. h.)

8vb optional -----

I. h. flip inner mallet to handle --

(r. h. 1 hard 1 soft; l. h. 2 soft, outside w/ handle)

46

mf *pp* *f* *pp* *ff* *mf*

r. h. hard

(r. h. 2 soft; l. h. 2 hard, inner w/ handle)

brisk, abrupt *staccati for unpitched metal only* *l.h. f* *ff* *p*

simile *mp* *simile*

l.h. (outer mallet) *mf*

53 *like a slight but unchecked swaying*

[*mf*] *pp* *f* *mf* *pp*

like a slight but unchecked swaying

ff *p*

mp *ff*

(r. h. 1 hard 1 soft; l. h. 2 soft, outer w/ handle)
do not increase intensity

59 *subito rubato*

[*pp*] *mf*

(r. h. 2 soft; l. h. 2 hard, inner w/ handle)
(fortissimo for pitched metal only) *ff* *p* (deadstroke) *subito rubato* r.h. flip inside mallet to handle

unpitched metal with right hand only; quiet but strong (to m. 86) do not increase intensity

soft *pp* *f* *mf*

67 *a tempo*

pp *mp* *mp* *p*

a tempo r. h. l. h. r. h. *mp* *f* *mf*

mp *p* r. h. *f* *mf* (mute with wrist) *mp*

(r. h. 1 hard 1 soft; l. h. 2 soft, outside w/ handle)

[mediation]

(r. h. 2 soft, l. h. 2 hard -- inner mallets w/handles)

[mediation]

♩ = 42

♩ = 72

♩ = 72

(♩ = 108)

♩ = 42

♩ = 72

♩ = 72

(♩ = 108)

88 (r. h. 2 soft, l. h. 1 soft 1 hard)

$\text{♩} = 39$

stems up: r. h. (soft)
stems down: l. h.; hard mallet except where noted

(r. h. 2 soft; l. h. 2 hard, inner w/ handle)

$\text{♩} = 39$

(low notes w/ l. h.)

(r. h.)

[*tenor - (with "inition")* : *combing through the margins*

These measures can be considered a false start, or an over-eager harkening-to, of the passage that really begins in mm 101 and 102.

94 ($\text{♩} = 118$)

make sure B-natural provides harmonic foundation until m101

legatissimo a marimba (downbeat of 5/6 bar)

(soft)

(hard)

r. h.

soft (l. h.)

[*tenor - (with "inition")* : *combing through the margins*

These measures can be considered a false start, or an over-eager harkening-to, of the passage that really begins in mm 101 and 102.

make sure B-natural provides harmonic foundation until m101

(hard)

r. h.

soft

99 (r. h. 2 soft, l. h. 1 soft 1 hard)

[*initiation : starting again from elsewhere*]

soft > hard *ff* (soft) *mp* *pp* *p* *mp*

(as before, *legatissimo* to the first beat)

f *f* *mp* *soft* *soft* (hard) *mp*

(r. h. 2 soft; l. h. 2 hard, inner w/ handle)

[*initiation : starting again from elsewhere*]

mp (soft) *mp* *f* *p* *ff* *mp* *p* *f* *p*

(l. h. over)

104

(tenor again)

soft *p* *mp* *pp* *p* *mp* *soft* *p*

(legatissimo a marimba)

(tenor again)

mf *pp* *f* *p* *pp* *mf*

108 (r. h. 2 soft, l. h. 1 soft 1 hard)

Musical score for measures 108-112, right hand part. The score is written on a single staff with a treble clef. It begins in 4/4 time, then changes to 5/12, 3/4, and 4/4. The music features various dynamics including *mp*, *soft*, *hard*, and *pp*. There are several triplet markings and accents. A bracket labeled "[mediation]" spans the final two measures.

(r. h. 2 soft; l. h. 2 hard, inner w/ handle)

Musical score for measures 108-112, left hand part. The score is written on a single staff with a bass clef. It begins in 4/4 time, then changes to 5/12, 3/4, and 4/4. The music features various dynamics including *f*, *mp*, *mf*, *f*, and *p*. There are several triplet markings and accents. A bracket labeled "[mediation]" spans the final two measures.

113

Musical score for measures 113-116, right hand part. The score is written on a single staff with a treble clef. It begins in 4/4 time, then changes to 3/4 and 5/16. The music features various dynamics including *p*, *soft*, *dryly*, *mf*, *f*, and *p*. There are several accents and a note marked "with marimba's forte".

[tenor: not at all puzzled; undaunted

Musical score for measures 113-116, left hand part. The score is written on a single staff with a bass clef. It begins in 4/4 time, then changes to 3/4 and 5/16. The music features various dynamics including *p*, *pp*, *mf*, *p*, *mf*, and *f*. There are several accents and a triplet marking.

[tenor: not at all puzzled; undaunted

120

(r. h. 2 soft, l.h. 1 soft 1 hard)

balanced and confident, even though it is a delicate thing

(hard)

p

5/16 *7/16* *5/16* *3/8* *5/16*

p

3

3

f

one mallet only

f *p*

5/16 *7/16* *5/16* *3/8* *5/16*

130

5/16 *3/8* *5/16* *3/8* *5/16* *3/8* *5/16* *3/8* *5/16* *3/8*

mp *3* *mp* *(with marimba's forte)* *mf*

left hand take 2 soft mallets

f *p*

3 *3*

5/16 *3/8* *5/16* *3/8* *5/16* *3/8* *5/16* *3/8*

mp *f*

141 (4 soft mallets)

p *mp* *f* *mf* *pp*

poco rubato

and now, a little arrogant

(r. h. 2 soft; l. h. 2 hard, inner w/ handle)

mp *f* *p* *mp*

151

pp *pp* *mp* *mf*

p *mp*

I. h. flip outer to handle

one mallet (handle) only

161 (4 soft mallets)

Musical score for measures 161-166. The score consists of two staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a grand staff with a bass clef and a key signature of one sharp (F#). The music is in 5/16 time, with changes to 7/16, 5/16, 3/8, 3/4, and 3/8. Dynamics include *p*, *mp*, *mf*, *f*, and *mp*. There are triplets and slurs throughout.

(l. h. 2 hard, flipped to handle; r. h. 2 soft)

Musical score for measures 167-170. The score consists of two staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a grand staff with a bass clef and a key signature of one sharp (F#). The music is in 5/16 time, with changes to 7/16, 5/16, 3/8, 3/4, and 3/8. Dynamics include *mp*, *f*, and *mp*. There are triplets and slurs throughout.

171

Musical score for measures 171-176. The score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The middle staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a grand staff with a bass clef and a key signature of one sharp (F#). The music is in 3/8 time, with changes to 2/4, 3/8, 3/8, 2/4, 3/8, 3/8, 2/4, and 3/8. Dynamics include *mp*, *mf*, *mp*, and *mp*. There are triplets and slurs throughout. A note in measure 175 is marked with an 'x' and the instruction "l. h. take one hard mallet".

180 [mediation]
 (l. h. 1 hard, r. h. 2 soft)

l.h. -- hard *fff*

(hard)

mf *f* *mf* *f* *p* *mf*

[mediation]
 (l. h. 2 hard, flipped to handle; r. h. 2 soft)

mf *f* *p* *ff* *mp*

r. h. take 2 hard

♩ = 108

♩ ♩ = ♩ ♩

184

p *mp* *soft* *f* *pp* *mf* *ff* *mp*

(hard)

r. h. take 1 hard 1 soft

♩ = 108

♩ ♩ = ♩ ♩

follow vibes and wood for accurate rhythm (next 2 mm)

mf *f* *p* *mf* *f*

l. h. flip inner back to mallet

(l. h. hard, r. h. 1 hard 1 soft) ♩ = 83

188 [tenor: faburden

hard mallets except where noted.

soft

(hard)

p

f

mf

p

mp

Red.

+

*

mute with wrist

(4 hard mallets) ♩ = 83

[tenor: faburden

p

mf

mp

= enharm. =

+

*

195

p

mf

soft

(hard)

p

mf

f

= enharm. =

*

213 (l. h. hard, r. h. 1 hard 1 soft)

$\text{♩} = 192$ ($\text{♩}^3 = 288$)

$\text{♩} = \text{♩}^3 \times 2$ ($\text{♩} = 96$)

(4 hard mallets)

$\text{♩} = 192$ ($\text{♩}^3 = 288$)

$\text{♩} = \text{♩}^3 \times 2$ ($\text{♩} = 96$)

217

$\text{♩} = \text{♩}.$ ($\text{♩} = 72 +$)

poco accelerando

poco accelerando

$\text{♩} = \text{♩}.$ ($\text{♩} = 72 +$)

I. h. flip to handles

as with the beginning -- small notes indicate lesser significance and a feeling of recklessness

223 (l. h. hard, r. h. 1 hard 1 soft)

[tenor : anticipation]

♩ = 150

hard mallets: *freely*

hard mallets unless specified:

mp

non accelerando

sempre poco accelerando

p

mp pp

[tenor : anticipation]

♩ = 150

(4 hard mallets)

mf

all deadstrokes!

f (grace notes may be simultaneous with the notes they grace)

non accelerando

sempre poco accelerando

233

freely

mp pp

mp

mp

pp

241 (l. h. hard, r. h. 1 hard 1 soft)

p

ritardando minimale poco a poco da m 262

mp pp (soft) *p* *mp pp*

(4 hard: l. h. handles, r. h. mallets)

[*mf*]

[*f*] *ritardando minimale poco a poco da m 262*

249

p

ritardando minimale poco a poco da m 262

257 (l. h. hard, r. h. 1 hard 1 soft) [mediation] (♩ = 72)

(soft) *p* *mp* *pp* *f* *mp* gently

(4 hard: l. h. handles, r. h. mallets) [mediation] (♩ = 72)

I. h. flip back to mallets (still deadstroke) *ppp* *mf* *col legno* *col legno* *normale* *mp* gently

263 (♩ = 166) (♩ = 125)

(soft) *p* *mp* *mf* *p* *mf* *f* *pp* *f* *pp* gently

mf *ppp* *f* *ff* *pp* *pp*

21/16

r. h. reverse mallet positions
soft mallets unless otherwise noted

mp I. h. take two soft mallets

p

p

(4 hard)

mf

ppp

mf

mf

r. h. take two soft

p

2/4

f

hard

mf

hard

(l. h. hard, r. h. soft)

p

mf

da niente

(tied)

p

dampen with elbow (immediately after staccato)

mp

279 (l. h. soft, r. h. 1 soft, 1 hard)

[*tenor: prodding and inching and sometimes tumbling*]

(l. h. hard, r. h. soft)

[*tenor: prodding and inching and sometimes tumbling*]

286